



This is an open letter from the Cinema Audio Society, Motion Picture Sound Editors, and The Association of Motion Picture Sound, who represent audio professionals internationally.

Though film is often considered a visual medium, removing the sound component will demonstrate exactly how movies “tell” the story, thrill audiences, and become the “voice” of the Filmmaker. As George Lucas has famously been quoted, “Sound is 50 percent of the movie-going experience.”

Production Sound Mixing, Sound Editing, and Re-recording Mixing all contribute to the complete sound experience and are eligible for recognition of major awards. It is remarkable that these persons who receive nominations for numerous international awards, including those from AMPAS and BAFTA, are generally not afforded prominent screen credits that are representative of their creative contribution to the film. We seek your help in correcting this imbalance.

We believe that the complete sound design of the film is the responsibility and ownership of these key sound roles. The Production Sound Mixer, Supervising Sound Editor(s), Re-Recording Mixer(s), should share a single card and be appropriately positioned within the same proximity of the other key roles, such as Director of Photography, Film Editor, Production Designer, Costume Designer, Unit Production Manager, 1st Assistant Director.

Such a screen credit would assure that individuals who were principally responsible for the creative direction of the soundtrack would be clearly identified and acknowledged by the audience.

Example: ONCE UPON A TIME IN HOLLYWOOD as a single card following UPM(s), 1st and 2nd AD

Production Sound Mixer
Supervising Sound Editor
Re-Recording Mixers

Mark Ulano CAS AMPS
Wylie Stateman MPSE
Michael Minkler CAS
Christian P. Minkler CAS

Yours faithfully,

Karol Urban CAS MPSE
President
Cinema Audio Society

Mark Lanza MPSE
President
Motion Picture Sound Editors

Rob Walker AMPS
Chair
The Association of Motion Picture Sound